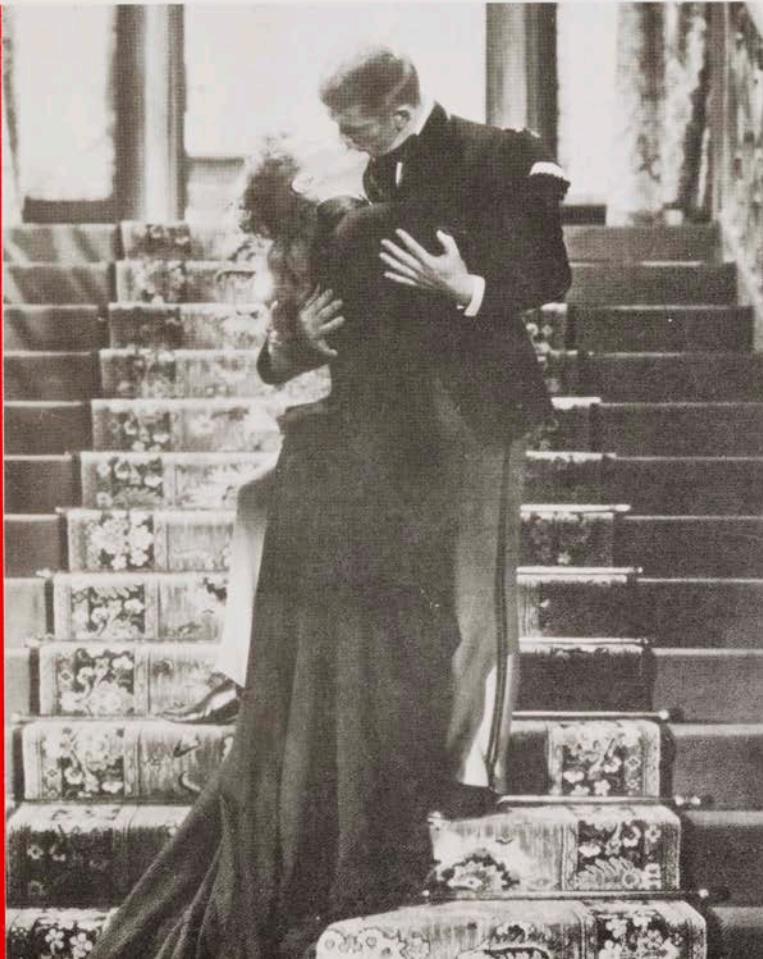


# REDISCOVERING FRENCH FILM

A 113-Film  
Retrospective  
1895-1962

Presented by the  
Los Angeles County  
Museum of Art  
and the  
UCLA Film  
Archives  
In association  
with The  
Museum of  
Modern Art,  
New York  
Saturday, July 10—  
Sunday, December 12,  
1982



Los Angeles County  
Museum of Art:  
Leo S. Bing Theater  
UCLA:  
Melnitz Hall

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## Introduction

And to the following people, our sincere thanks:

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*Rediscovering French Film* is presented by the Los Angeles County Museum of Art and the UCLA Film Archives, in association with The Museum of Modern Art, New York, and in cooperation with the French Ministries of External Relations and Culture, and the Unifrance/French Film Office.

The exhibition is made possible by generous support from Thomson-CSF, with additional assistance from the National Endowment for the Arts and the California Arts Council.

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*Rediscovering French Film* was coordinated for the Los Angeles County Museum of Art by Ronald Haver, with assistance from Joan Cohen and Teresa Press. The program at UCLA was coordinated by Geoffrey Gilmore. This brochure was prepared by Joan Cohen and Teresa Press.

*Rediscovering French Film* was originally organized by the Film Department of The Museum of Modern Art in New York, and was presented there between November 1981 and January 1982. In that exhibition, 45 full-length feature films were shown; all of them had been made between the years 1930 and 1960 and had received little or no exposure in this country. This original core selection of 45 films has been expanded for the Los Angeles exhibition by the addition of 68 films chosen by Ronald Haver of the Los Angeles County Museum of Art's Film Department, Robert Rosen, Director, UCLA Film Archives, and Geoffrey Gilmore, Programming Director, UCLA Film Archives. The 113 films now in this series make it the largest, most comprehensive overview of French cinema ever mounted in the United States. This extensive retrospective tribute will offer audiences in Los Angeles the unique opportunity to assess for themselves the history and accomplishments of the French film industry from its origins in 1895 through the New Wave in the early 1960s.

The series celebrates the many qualities for which French cinema has long been acclaimed: a sophistication of attitude and subject matter, stylish and subtle acting, and a brand of technical skill and inventiveness rarely surpassed elsewhere. *Rediscovering French Film* offers a wide selection of significant yet unfamiliar films, spotlighting the rarely seen works of such major directors as Jean Renoir, Marcel Pagnol, Max Ophuls, Jean Cocteau, Marcel Carné, and Abel Gance. More than half of the films in the series have not been seen in this country for decades, affording viewers the pleasure of discovering the remarkable work of such lesser-known talents as Marcel L'Herbier, Jean

Gremillon, Christian-Jaque, Sacha Guitry, Jacques Becker, and Yves Allegret.

In addition, the series also highlights works from what is perhaps the richest period of French film history. These pictures were produced during the 1930s and through the difficult days of World War II, when the German occupation made innovative filmmaking a unique challenge. Ranging from dreamlike surrealism to lyrical romanticism, the selection includes Robert Bresson's tale of a woman's vengeance, *Le Dames du Bois du Boulogne*; Jean Renoir's stirring antiwar film, *La Grande Illusion*; Julien Duvivier's foray into the Casbah, *Pepe le Moko*, and Marcel Carné's masterpiece about Parisian theater life, *Les Enfants du Paradis*. Featured in these films are actors and actresses considered among France's greats—Raimu, Harry Baur, Pierre Fresnay, Arletty, Micheline Presle—all in some of their most memorable performances.

It might be said of French cinema as an entity that its best films are works of art that truly portray all strata of French society and the class tensions therein. These films reflect the mastery of a wide aesthetic and emotional spectrum. The presentation of a series of this magnitude and importance is possible only through the combined efforts and resources of two major cultural institutions of the Southern California area, the Los Angeles County Museum of Art, and the University of California, Los Angeles. It is the hope of all involved in the Los Angeles presentation of *Rediscovering French Film* that audiences will discover for themselves the truth of critic and historian Roger Manvell's statement—"No country has contributed more than France to the art of film."

# Screening Schedule: LACMA/UCLA

## Screenings at the Los Angeles County Museum of Art

### Saturday, July 10 (LACMA)

*Quatorze Juillet* (1933, 97 minutes); 8 p.m.  
*Queen Elizabeth* (1912, 96 minutes, silent with musical accompaniment); 10 p.m.

### Wednesday, July 14 (LACMA)

*Les Disparus de Saint-Agil* (*Boy's School*) (1938, 99 minutes); 8 p.m.

*Ces Messieurs de la Santé* (1933, 115 minutes); 10 p.m.

### Thursday, July 15 (LACMA)

*La Kermesse Héroïque* (*Carnival in Flanders*) (1935, 90 minutes); 8 p.m.

*Le Grand Jeu* (1933, 120 minutes); 9:45 p.m.

### Friday, July 16 (LACMA)

*Le Bonheur* (*Happiness*) (1935, 105 minutes); 8 p.m.  
*Le Crime de Monsieur Lange* (1935, 90 minutes); 10 p.m.

### Saturday, July 17 (LACMA)

*Prix de Beauté* (*Miss Europe/Beauty Prize*) (1930, 109 minutes); 8 p.m.

*Zouzou* (1934, 85 minutes); 10 p.m.

### Wednesday, July 21 (LACMA)

*Les Misérables* (1934, 170 minutes); 8 p.m.

### Thursday, July 22 (LACMA)

*Le Sang d'un Poète* (*Blood of a Poet*) (1930, 51 minutes); 8 p.m.

*J'Accuse* (1919 [1937], 85 minutes); 9 p.m.

### Friday, July 23 (LACMA)

*A Nous la Liberté* (1931, 80 minutes); 8 p.m.  
*Pension Minous* (1935, 109 minutes); 9:30 p.m.

### Saturday, July 24 (LACMA)

*Le Mystère de la Chambre Jaune* (*The Mystery of the Yellow Room*) (1931, 108 minutes); 8 p.m.  
*Le Parfum de la Dame en Noir* (*The Scent of the Woman in Black*) (1931, 109 minutes); 10 p.m.

### Wednesday, July 28 (LACMA)

*Zéro de Conduite* (*Zero for Conduct*) (1938, 44 minutes); 8 p.m.

*Le Million* (1931, 80 minutes); 9 p.m.

### Thursday, July 29 (LACMA)

*Sous les Toits de Paris* (*Under the Roofs of Paris*) (1930, 80 minutes); 8 p.m.

*Angèle* (1934, 150 minutes); 9:30 p.m.

### Friday, July 30 (LACMA)

*Marius* (1931, 125 minutes); 8 p.m.  
*Fanny* (1932, 120 minutes); 10 p.m.

### Saturday, July 31 (LACMA)

*Cœur* (1948, 121 minutes); 8 p.m.  
*La Vie est à Nous* (*People of France*) (1936, 62 minutes); 10 p.m.

### Wednesday, August 4 (LACMA)

*L'Atalante* (1934, 82 minutes); 8 p.m.  
*A Propos de Nice* (1930, 23 minutes); 9:30 p.m.

### Thursday, August 5 (LACMA)

*Salonique Nid d'Espions* (*Mademoiselle Docteur*) (1936, 116 minutes); 8 p.m.

*Jenny* (1936, 105 minutes); 10 p.m.

### Friday, August 6 (LACMA)

*La Belle Equipe* (*They Were Five*) (1936, 101 minutes); 8 p.m.

*Justin de Marseille* (1935, 95 minutes); 10 p.m.

### Saturday, August 7 (LACMA)

*La Grande Illusion* (1937, 95 minutes); 8 p.m.  
*La Règle du Jeu* (*Rules of the Game*) (1939, 110 minutes); 9:45 p.m.

### Wednesday, August 11 (LACMA)

*Un Carnet de Bal* (1937, 135 minutes); 8 p.m.  
*Gribouille* (*Heart of Paris*) (1937, 95 minutes); 10:15 p.m.

### Thursday, August 12 (LACMA)

*Trois Valses* (*Three Waltzes*) (1940, 104 minutes); 8 p.m.

*Ballerina* (1938, 80 minutes); 10 p.m.

### Friday, August 13 (LACMA)

*Pepe le Moko* (1937, 86 minutes); 8 p.m.

*Gaudé d'Amour* (*Lover Boy*) (1937, 90 minutes); 9:30 p.m.

### Saturday, August 14 (LACMA)

*Les Perles de la Couronne* (*The Pearls of the Crown*) (1937, 120 minutes); 8 p.m.

*Drame de Drama* (*Bizarre, Bizarre*) (1937, 90 minutes); 10 p.m.

### Wednesday, August 18 (LACMA)

*La Bête Humaine* (1938, 90 minutes); 8 p.m.

*Le Jour se Leve* (*Daybreak*) (1939, 85 minutes); 9:30 p.m.

### Thursday, August 19 (LACMA)

*L'Assassinat de Père Noël* (*Who Killed Santa Claus?*) (1941, 105 minutes); 8 p.m.

*Nous les Gosses* (*Portrait of Innocence*) (1941, 95 minutes); 10 p.m.

### Friday, August 20 (LACMA)

*Entrée des Artistes* (*The Curtain Rises*) (1938, 99 minutes); 8 p.m.

*La Fin du Jour* (*The End of a Day*) (1939, 108 minutes); 9:45 p.m.

### Saturday, August 21 (LACMA)

*De Mayerling à Saragosse* (1940, 90 minutes); 8 p.m.  
*Parade Perdu* (*Four Flights to Love*) (1940, 95 minutes); 9:30 p.m.

### Wednesday, August 25 (LACMA)

*Goupi, Main-Rouge* (*It Happened at the Inn*) (1943, 104 minutes); 8 p.m.

*Lumière d'Été* (1943, 108 minutes); 10 p.m.

### Thursday, August 26 (LACMA)

*Les Dames du Bois de Boulogne* (*Radio of the Park*) (1945, 90 minutes); 8 p.m.

*Le Ciel est à Vous* (*The Sky is Yours*) (1944, 105 minutes); 9:30 p.m.

### Friday, August 27 (LACMA)

*La Nuit Fantastique* (1942, 104 minutes); 8 p.m.  
*Le Visiteur du Soir* (*The Night Visitors*) (1942, 118 minutes); 10 p.m.

### Saturday, August 28 (LACMA)

*Les Enfants du Paradis* (*Children of Paradise*) (1945, 188 minutes); 8 p.m.

### Wednesday, September 1 (LACMA)

*La Chartreuse de Parme* (*The Charterhouse of Parma*) (1948, 170 minutes); 8 p.m.

### Thursday, September 2 (LACMA)

*Les Jeux Sont Faits* (*The Chips Are Down*) (1947, 105 minutes); 8 p.m.

*Le Pére Tranquille* (*Mr. Orchid*) (1946, 95 minutes); 9:45 p.m.

### Friday, September 3 (LACMA)

*La Belle et la Bête* (*Beauty and the Beast*) (1946, 90 minutes); 8 p.m.

*L'Aigle à Deux Têtes* (*The Eagle with Two Heads*) (1948, 95 minutes); 9:30 p.m.

### Saturday, September 4 (LACMA)

*Patte Blanche* (1949, 92 minutes); 8 p.m.

*Uldost* (*The Idiot*) (1946, 115 minutes); 9:30 p.m.

### Wednesday, September 8 (LACMA)

*La Beauté du Diable* (*Beauty and the Devil*) (1949, 94 minutes); 8 p.m.

*Jour de Fête* (*The Big Day*) (1949, 75 minutes); 9:30 p.m.

### Thursday, September 9 (LACMA)

*Orphée* (*Orpheus*) (1950, 94 minutes); 8 p.m.

*Les Parents Terribles* (*The Storm Within*) (1948, 105 minutes); 9:30 p.m.

### Friday, September 10 (LACMA)

*Manegi* (*The Cheat*) (1950, 85 minutes); 8 p.m.  
*Rendez-vous de Juillet* (1949, 112 minutes); 9:30 p.m.

### Saturday, September 11 (LACMA)

*The River* (1950, 90 minutes, color); 8 p.m.

*Une Si Jolie Petite Plage* (*Riptide*) (1949, 97 minutes); 9:30 p.m.

### Wednesday, September 15 (LACMA)

*Juliette sur la Clef des Songes* (1951, 93 minutes); 8 p.m.  
*Le Journal d'un Curé de Campagne* (*The Diary of a Country Priest*) (1951, 95 minutes); 9:45 p.m.

### Thursday, September 16 (LACMA)

*Jeux Interdits* (*Forbidden Games*) (1952, 90 minutes); 8 p.m.

*Thérèse Raquin* (1953, 126 minutes); 9:30 p.m.

### Friday, September 17 (LACMA)

*The Earrings of Madame de...* (1953, 102 minutes); 8 p.m.

*La Ronde* (1950, 100 minutes); 9:45 p.m.

### Saturday, September 18 (LACMA)

*Le Vacances de Monsieur Hulot* (*Mr. Hulot's Holiday*) (1951, 91 minutes); 8 p.m.

*Mon Oncle* (*My Uncle*) (1958, 114 minutes); 9:30 p.m.

### Wednesday, September 22 (LACMA)

*Bob le Flambeur* (*Bbb, the Gambler*) (1955, 95 minutes); 8 p.m.

*Un Condamné à Mort s'est Échappé* (*A Man Escaped*) (1956, 94 minutes); 9:45 p.m.

### Thursday, September 23 (LACMA)

*Les Amants* (*The Lovers*) (1958, 90 minutes); 8 p.m.  
*Le Beau Serge* (1958, 97 minutes); 9:30 p.m.

**Friday, September 24** (LACMA)

*Lola Montés* (1955, 110 minutes; color); 8 p.m.  
*Et Dieu Crée la Femme (And God Created Woman)* (1956, 90 minutes; color); 10 p.m.

**Saturday, September 25** (LACMA)

*Le Rouge et le Noir (The Red and the Black)* (1954, 125 minutes; color); 8 p.m.  
*Une Vie (End of Desire/One Life)* (1958, 88 minutes; color); 10 p.m.

**Wednesday, September 29** (LACMA)

*Pickpocket* (1959, 75 minutes); 8 p.m.  
*Le Trou (The Night Watch/The Hole)* (1960, 126 minutes); 9:30 p.m.

**Thursday, September 30** (LACMA)

*Hiroshima, Mon Amour* (1959, 88 minutes); 8 p.m.  
*La Testament d'Orphée* (1959, 80 minutes); 9:30 p.m.

**Friday, October 1** (LACMA)

*L'Amant de Cinq Jours (The Five Day Lover)* (1960, 86 minutes); 8 p.m.  
*Lola* (1960, 91 minutes); 9:30 p.m.

**Saturday, October 2** (LACMA)

*Les Quatre Cents Coups (The 400 Blows)* (1959, 98 minutes); 8 p.m.  
*A Bout de Souffle (Breathless)* (1959, 90 minutes); 9:45 p.m.

**Screenings at the University of California,  
Los Angeles**

**Friday, September 24** (UCLA)

*La Nuit Fantastique* (1942, 103 minutes); 7:30 p.m.

**Saturday, September 25** (UCLA)

*Prix de Beauté (Miss Europe/Beauty Prize)* (1930, 109 minutes); 4:30 p.m.  
*Le Bonheur (Happiness)* (1935, 105 minutes); 7:30 p.m.  
*Le Mystère de la Chambre Jaune (The Mystery of the Yellow Room)* (1931, 108 minutes); 9:30 p.m.

**Sunday, September 26** (UCLA)

*Le Parfum de la Dame en Noir (The Scent of the Woman in Black)* (1931, 109 minutes); 4:30 p.m.  
*La Chiocca* (1931, 100 minutes); 7:30 p.m.  
*EAffaire est dans le Sac* (1932, 45 minutes); 9:30 p.m.

**Saturday, October 2** (UCLA)

*Ces Messieurs de la Santé* (1933, 115 minutes); 4:30 p.m.

*Quatorze Juillet* (1933, 97 minutes); 7:30 p.m.  
*Paul de Cartier (The Redbad)* (1932, 92 minutes); 9:30 p.m.

**Sunday, October 3** (UCLA)

*Le Grand Jour* (1933, 120 minutes); 4:30 p.m.  
*La Maternelle* (1933, 85 minutes); 7:30 p.m.  
*Zouzou* (1934, 85 minutes); 9 p.m.

**Saturday, October 9** (UCLA)

*Pension Mimosa* (1935, 109 minutes); 4:30 p.m.  
*Angèle* (1934, 115 minutes); 7:30 p.m.

**Sunday, October 10** (UCLA)

*L'Atalante* (1934, 82 minutes); 4:30 p.m.  
*Zéro de Conduite (Zero for Conduct)* (1938, 44 minutes); 6 p.m.  
*Les Misérables* (1934, 170 minutes); 7:30 p.m.

**Saturday, October 16** (UCLA)

*Justin de Marseille* (1935, 95 minutes); 4:30 p.m.  
*La Kermesse Héroïque (Carnival in Flanders)* (1935, 90 minutes); 7:30 p.m.  
*La Belle Equipe (They Were Exes)* (1936, 101 minutes); 9 p.m.

**Sunday, October 17** (UCLA)

*Salomé, Nid d'Épions (Mademoiselle Doctor)* (1936, 116 minutes); 4:30 p.m.  
*Le Crime de Monsieur Lange* (1935, 90 minutes); 7:30 p.m.  
*La Vie est à Nous (People of France)* (1936, 62 minutes); 9 p.m.

**Saturday, October 23** (UCLA)

*Les Perles de la Couronne (The Pearls of the Crown)* (1937, 120 minutes); 4:30 p.m.  
*Guisèle d'Amour (Lower Boy)* (1937, 90 minutes); 7:30 p.m.  
*Gribouille (Heart of Paris)* (1937, 95 minutes); 9 p.m.

**Sunday, October 24** (UCLA)

*Jenny* (1936, 105 minutes); 4:30 p.m.  
*Les Bas-Fonds (The Lower Depths)* (1936, 92 minutes); 7:30 p.m.  
*Harvest* (1937, 105 minutes); 9 p.m.

**Saturday, October 30** (UCLA)

*Trois Valse (Three Waltzes)* (1940, 104 minutes); 4:30 p.m.  
*Pepe le Moko* (1937, 86 minutes); 7:30 p.m.  
*La Fin du Jour (The End of a Day)* (1939, 108 minutes); 9 p.m.

**Sunday, October 31** (UCLA)

*Hôtel du Nord* (1938, 110 minutes); 4:30 p.m.  
*Paradis Perdu (Four Flights to Love)* (1940, 95 minutes); 7:30 p.m.  
*Entrée des Artistes (The Curtain Rises)* (1938, 99 minutes); 9 p.m.

**Saturday, November 6** (UCLA)

*La Femme du Boulanger (The Baker's Wife)* (1938, 120 minutes); 4:30 p.m.  
*Le Jour se Lève (Daybreak)* (1939, 85 minutes); 7:30 p.m.  
*Douce* (1943, 90 minutes); 9 p.m.

**Sunday, November 7** (UCLA)

*Les Disparus de Saint-Agil (Boy's School)* (1938, 99 minutes); 4:30 p.m.  
*De Mayerling à Sanjero* (1940, 90 minutes); 7:30 p.m.  
*L'Assassinat de Pére Noël (Who Killed Santa Claus?)* (1941, 105 minutes); 9 p.m.

**Saturday, November 13** (UCLA)

*Nous les Gosses (Portrait of Innocence)* (1941, 95 minutes); 4:30 p.m.  
*Lumière d'Été* (1943, 108 minutes); 7:30 p.m.  
*Goupi, Mami-Rouges (It Happened at the Inn)* (1943, 104 minutes); 9:30 p.m.

**Sunday, November 14** (UCLA)

*L'Eternal Retour (The Eternal Return)* (1945, 100 minutes); 4:30 p.m.  
*Le Ciel est à Vous (The Sky is Yours)* (1944, 105 minutes); 7:30 p.m.

*Le Corbeau (The Raven)* (1943, 92 minutes); 9:30 p.m.

**Saturday, November 20** (UCLA)

*L'Idiot (The Idiot)* (1946, 115 minutes); 4:30 p.m.  
*Les Dames du Bois de Boulogne (Ladies of the Park)* (1945, 90 minutes); 7:30 p.m.  
*Le Pere Tranquille (Mr. Orchid)* (1946, 95 minutes); 9 p.m.

**Sunday, November 21** (UCLA)

*La Chartreuse de Parme (The Charterhouse of Parma)* (1948, 170 minutes); 4:30 p.m.  
*Patte Blanche* (1949, 92 minutes); 7:30 p.m.  
*Les Jeux Sont Faits (The Chips Are Down)* (1947, 105 minutes); 9 p.m.

**Saturday, November 27** (UCLA)

*Farrebique* (1947, 91 minutes); 4:30 p.m.  
*Les Parents TERRIBLES (The Storm Within)* (1948, 105 minutes); 7:30 p.m.  
*Panique* (1946, 82 minutes); 9:30 p.m.

**Sunday, November 28** (UCLA)

*Le Diable au Corps (Devil in the Flesh)* (1947, 95 minutes); 4:30 p.m.  
*Voyage Surprise* (1946, 108 minutes); 7:30 p.m.  
*L'Aigle à Deux Têtes (The Eagle with Two Heads)* (1948, 95 minutes); 9:15 p.m.

**Saturday, December 4** (UCLA)

*Une Si Jolie Petite Plage (Ripide)* (1949, 97 minutes); 4:30 p.m.  
*Manigô (The Cheat)* (1950, 85 minutes); 7:30 p.m.  
*Rendez-vous de Juillet* (1949, 112 minutes); 9 p.m.

**Sunday, December 5** (UCLA)

*La Ronde* (1950, 100 minutes); 4:30 p.m.  
*Juliette ou la Clef des Songes* (1951, 95 minutes); 7:30 p.m.  
*Une Vie (End of Desire/One Life)* (1958, 88 minutes, color); 9 p.m.

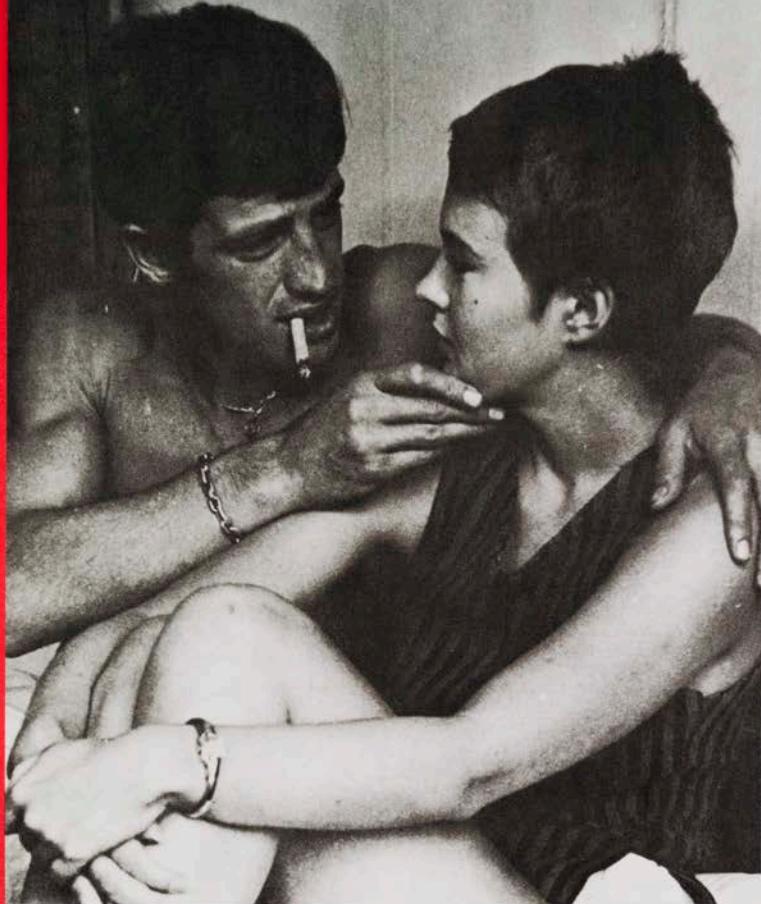
**Saturday, December 11** (UCLA)

*La Salâre de la Peur (Wages of Fear)* (1953, 148 minutes); 4:30 p.m.  
*Bob le Flambeur (Bob, the Gambler)* (1955, 95 minutes); 7:30 p.m.  
*Casque d'Or (Golden Marie)* (1952, 94 minutes); 9:15 p.m.

**Sunday, December 12** (UCLA)

*Les Diaboliques* (1955, 107 minutes); 4:30 p.m.  
*Le Trou (The Night Watch/The Hole)* (1960, 126 minutes); 7:30 p.m.  
*Lola Montés* (1955, 110 minutes); 9:30 p.m.

## The Films in the Exhibition



*A Bout de Souffle*

*A Bout de Souffle* {*Breathless*} (1959, 90 minutes)  
Produced by Georges de Beauregard  
Written and directed by Jean-Luc Godard, based on an idea by François Truffaut  
With Jean-Paul Belmondo, Jean Seberg, Daniel Boulanger, Jean-Pierre Melville

With its sense of improvised style and naturalistic dialogue, *Breathless* was a pivotal film of the French New Wave. It established Belmondo as a Bogart-like heroic antihero, and marked the start of Jean-Luc Godard's versatile career.

LACMA  
Saturday, October 2, 9:45 p.m.

*A Nous la Liberté* (1931, 80 minutes)  
Produced by Films Sonores Tobis  
Written and directed by René Clair  
With Raymond Cordy, Henri Marchand, Germaine Aussey

*A Nous la Liberté* ranks with Chaplin's *Modern Times* as one of the most famous satires on factory life, centering on the activities of two ex-cons, one of whom becomes the boss of the factory, and the other a worker. It is one of the best of Clair's early films, a musical comedy full of wit and expert slapstick.

LACMA  
Friday, July 23, 8 p.m.

*À Propos de Nice* (1930, 23 minutes)  
Written and directed by Jean Vigo

A fascinating documentary that contrasts the glittering and wealthy facade of France's famous Riviera resort with the squalor of its back streets.

LACMA  
Wednesday, August 4, 9:30 p.m.



*L'Aigle à Deux Têtes*

**J'Accuse** (1919 [1937], 85 minutes)

Produced by Charles Pathé

Written and directed by Abel Gance

With Victor Francen, Jean-Max, Line Noro

[The version we will be showing will be the 1937 reedit by Abel Gance.]

During World War I Abel Gance made a silent version of *J'Accuse* as a comment on that war, and in 1937 he reedited it to mount a powerful attack against the horrors of the coming war.

LACMA

Thursday, July 22, 9 p.m.

**L'Affaire est dans le Sac** (1932, 45 minutes)

Produced by Pathé-Natan

Directed by Pierre Prévert

Screenplay by Jacques Prévert and A. Rathony

With Jean-Paul Dreyfus, Etienne Decoux, Lucien Raimbourg

This fast-moving witty farce revolves around the comic efforts of a deranged hatmaker and a young man who try to kidnap and ransom an heiress; in the end, romance triumphs.

UCLA

Sunday, September 26,  
9:30 p.m.

**L'Aigle à Deux Têtes** (*The Eagle with Two Heads*) (1948, 95 minutes)

Produced by Georges Dancier

Directed by Jean Cocteau and Hervé Bromberger

Screenplay by Jean Cocteau

With Edwige Feuillère, Jean Marais, Silvia Monfort

LACMA

Friday, September 3,  
9:30 p.m.

**L'Amant de Cinq Jours** (*The Five Day Lover*)

(1960, 86 minutes)

Produced by Georges Dancier

Directed by Philippe de Broca

Screenplay by Philippe de Broca and Daniel Boulangier, based on the novel by Françoise Parturier

With Jean Seberg, Micheline Presle, Jean-Pierre Cassel

Jean Seberg plays a young, bored Parisian wife and mother who takes up with her best friend's lover—what follows are the delightful consequences of the liaison. Paradoxically, the film ends with a surprisingly melancholy conclusion.

LACMA

Friday, October 1, 8 p.m.

**Les Amants** (*The Lovers*) (1958, 90 minutes)

Produced by Nouvelle Editions des Films

Directed by Louis Malle

Screenplay by Louis Malle and Louise de Vilmorin, based on Dominique Vivant's novel, *Point de lendemain*

With Jean Moreau, Alain Cuny, Jean-Marc Bory

UCLA

Sunday, November 28,  
9:15 p.m.



*L'Amant de Cinq Jours*

*Les Amants* is Louis Malle's elegant, erotic account of a love affair between a wealthy, dissatisfied married woman and a young man that she invites to a house party. The film is impeccably shot and acted, with a musical score composed entirely from Brahms's Sextet for Strings.

LACMA

Thursday, September 23, 8 p.m.

**Angèle** (1934, 150 minutes)

Produced by René Pagnol and Films Marcel Pagnol

Written and directed by Marcel Pagnol, based on Jean Giono's novel, *Un de Barzmignes*

With Orane Demazis, Fernandel, Annie Toonon

A film about Provencal peasant life, *Angèle* features the great actor Fernandel in all of his comic pathos, as he convincingly portrays a self-effacing farmhand.

LACMA

Thursday, July 29,  
9:30 p.m.

UCLA

Saturday, October 9,  
7:30 p.m.

**L'Assassinat de Père Noël** (*Who Killed Santa Claus?*)

(1941, 105 minutes)

Produced by François Carron

Directed by Christian-Jaque

Screenplay by Pierre Véry and Charles Spaak

With Renée Faure, Harry Baur, Marie-Hélène Dasté

One of the quintessential films of the occupation, *L'Assassinat de Père Noël* is a coded metaphor for the claustrophobic atmosphere of that time. Its hero, a globemaker who lives in an Alpine village, dreams of exotic lands but never leaves his isolated hamlet.

LACMA

Thursday, August 19,  
8 p.m.

UCLA

Sunday, November 7,  
9 p.m.



*La Bête Humaine*

**L'Atalante** (1934, 82 minutes)

Produced by J. L. Nouzez-Gaumont  
Directed by Jean Vigo

Screenplay by Jean Guinée, Jean Vigo, and Albert Riera

With Dita Parlo, Michel Simon, Jean Dasté

A beautiful film about a honeymoon spent on the canals of France, *L'Atalante* from present-day vantage appears to prefigure the tendency toward personal expression in the French cinema.

LACMA                           UCLA  
Wednesday, August 4,     Sunday, October 10,  
8 p.m.                         4:30 p.m.

**Ballerina** (1938, 80 minutes)

Produced by Cineartistica  
Directed by Jean Benoit-Levy

Screenplay by Jean Benoit-Levy and Marie Epstein, based on Paul Morand's novel, *La Mort du Cygne*  
With Mia Slavenska, Yvette Chauvire, Janine Charrat

A tragic tale of life behind the scenes of the National Opera of France, where one of the young students of the ballet school proves to be all too devoted to her muse. The film contains extraordinary dancing, with

Mia Slavenska, then prima ballerina of the Ballet Russe, in the role of the Dying Swan.

LACMA  
Thursday, August 12, 10 p.m.

**Les Bais-Fonds {The Lower Depths}** (1936, 92 minutes)

Produced by Albatros

Directed by Jean Renoir

Screenplay by Jean Renoir, E. Zamiarine, Jacques Companeez, and Charles Spaak, based on the play by Maxim Gorki

With Jean Gabin, Louis Jouvet, Suzy Prim

Maxim Gorki's relentlessly grim tragedy about the denizens of a flophouse was transformed by Renoir into an affirmation of kindness, decency, courage, and love surviving at the lowest depths of human society.

UCLA  
Sunday, October 24, 7:30 p.m.

**Le Beau Serge** (1958, 97 minutes)

Produced by Ajym

Written and directed by Claude Chabrol

With Gérard Blain, Jean-Claude Brialy, Bernadette Latont

**Les Bais-Fonds**



*La Beauté du Diable*

A young student returns to his native village to convalesce after an illness and tries to rehabilitate his boyhood friend who has become a drunkard. Chabrol's first film is said by many critics to have begun the French New Wave.

LACMA  
Thursday, September 23, 9:30 p.m.

**La Beauté du Diable {Beauty and the Devil}**

(1949, 95 minutes)

Produced by Salvo d'Angelo

Directed by René Clair

Screenplay by René Clair and Armand Salacrou  
With Michel Simon, Gérard Philipe, Nicole Besnard

In this tragicomedy that transposes the Faust legend to the South of France, Michel Simon gives an extraordinary performance as both Faust and Mephistopheles. As if that wasn't enough, Gérard Philipe is at his most charming playing Faust as a young man.

LACMA  
Wednesday, September 8, 8 p.m.

**La Belle Equipe {They Were Five}** (1936, 101 minutes)

Produced by Ary Nissotti



*Le Beau Travail*

Directed by Julien Duvivier

Screenplay by Julien Duvivier and Charles Spaak  
With Jean Gabin, Charles Vanel, Viviane Romance

Five unemployed workers who hold a winning lottery ticket pool their resources to buy an inn on the banks of the Marne. Their friendship and sense of community recall King Vidor's *Our Daily Bread*, for these are the "little people" who work for the common good.

LACMA                   UCLA

Friday, August 6,         Saturday, October 16,  
8 p.m.                   9 p.m.

*La Belle et le Bête* (*Beauty and the Beast*)

(1946, 90 minutes)

Produced by André Paultre

Written and directed by Jean Cocteau  
With Josette Day, Jean Marais, Mila Parey

Jean Cocteau's beautifully stylized version of the famous fairy tale is marked by the sumptuousness of its decor and costumes, as well as the dreamlike quality of its mise-en-scène.

LACMA

Friday, September 3, 8 p.m.

*La Belle et la Bête*



*La Bête Humaine* (1938, 90 minutes)

Produced by Paris Films Production

Directed by Jean Renoir

Screenplay by Jean Renoir, based on the novel by

Emile Zola

With Jean Gabin, Simone Simon, Blachette Brunoy

This film, adapted from one of the Emile Zola's greatest novels, is deeply tragic, telling the story of a man who cannot escape the terrible curse of his drunken forebears and has the urge on certain occasions to kill.

LACMA

Wednesday, August 18, 8 p.m.

***Bob le Flambeur*** {*Bob, the Gambler*}

(1955, 95 minutes)

Written, produced, and directed by Jean-Pierre

Melville

With Isabelle Corey, Roger Duschesne, Daniel Cauchy

Melville describes his film as a love letter to the underworld milieu that flourished in Paris before World War II. With its obvious homage to American *film noir*, *Bob le Flambeur* is a delightful example of the crime genre, and Godard's *Breathless* owes much to it.

LACMA

UCLA

Wednesday, September 22, Saturday, December 11,  
8 p.m. 7:30 p.m.

***Le Bonheur*** {*Happiness*} (1935, 105 minutes)

Produced by Pathé-Cinéma

Directed by Marcel L'Herbier

Screenplay based on the play by Henry Bernstein  
With Charles Boyer, Gaby Morlay, Michel Simon

Visually ravishing, *Le Bonheur* examines the fascination and fraudulence of movies, with Charles Boyer at his most ironic as an anarchist whose bitter love story has been exploited for the sake of a banal film.

LACMA

UCLA

Friday, July 16, Saturday, September 25,  
8 p.m. 7:30 p.m.

***Un Carnet de Bal*** (1937, 135 minutes)

Produced by P. Frogerais

Written and directed by Julien Duvivier

With Marie Bell, Harry Baur, Raimu, Louis Jouvet,

Fernandel

A bittersweet story about a lonely young widow who decides to trace her former suitors when she comes across their names on an old dance program.

LACMA

Wednesday, August 11, 8 p.m.

***Casque d'Or*** {*Golden Marie*} (1952, 94 minutes)

Produced by Henri Baum

Directed by Jacques Becker

Screenplay by Jacques Becker and Jacques Companeez  
With Simone Signoret, Serge Reggiani, Claude  
Dauphin

This powerful, ironic melodrama replays one of the favorite themes of French cinema—the ruin of a young man through the influence of an attractive woman. Becker composed the film to look like daguerreotypes of fin de siècle Paris, particularly those of the notorious Belleville district.

UCLA

Saturday, December 11,  
9:15 p.m.

***Ces Messieurs de la Santé*** (1933, 115 minutes)

Produced by Pathé-Natan

Directed by Pierre Colombier

Screenplay by Paul Armont and Leopold Marchand,  
based on their comedy

With Edwige Feuillère, Raimu, Pauline Carton

This wisecracking comedy of avarice and easy fortune features Raimu as Jules Tatard, a shifty financier who escapes from prison to amass a new fortune under the guise of running a corset shop.

LACMA

Wednesday, July 14,  
10 p.m.

UCLA

Saturday, October 2,  
4:30 p.m.

***César*** (1948, 121 minutes)

Written, produced, and directed by Marcel Pagnol

With Raimu, Orane Demazis, Pierre Fresnay

This last film in Pagnol's trilogy is set some twenty years after *Fanny*, when the fish merchant's wandering sailor finally returns to Marseilles. It is the only film in the trilogy to be directed by Pagnol himself, although all three bear his personal stamp.

LACMA

Saturday, July 31, 8 p.m.



*Casque d'Or*



*Un Condamné à Mort s'est Échappé*

*Le Ciel est à Vous* (The Sky is Yours) (1944)  
105 minutes)

Produced by Raoul Ploquin  
Directed by Jean Gremillon  
Screenplay by Albert Valentin and Charles Spaak  
With Madeleine Renaud, Charles Vanel, Jean Debucourt, Raymond Vernay

With its timely reflection of occupied France, *Le Ciel est à Vous* depicts the courage and tenacity of the common man in his survival and ability to overcome all obstacles. A film of great artistry, the French critic André Bazin has compared its cinematic language to the novelistic prose of André Gide.

LACMA                   UCLA  
Wednesday, September 1, Sunday, November 21,  
8 p.m.                  4:30 p.m.  
Thursday, August 26,   Sunday, November 14,  
9:30 p.m.              7:30 p.m.

*La Chienne* (1931, 100 minutes)  
Produced by Braunberger Richebé  
Directed by Jean Renoir  
Screenplay by Jean Renoir, based on the novel by Georges de la Fouchardière  
With Michel Simon, Jane Mareze, Georges Flament

Renoir's first sound feature combines the director's social realism with the low melodrama of the penny dreadful in this early study of art, crime, and petty bourgeois marriage.

UCLA  
Sunday, September 26,  
7:30 p.m.

An austere study of a man's spiritual reaction to his captivity in a Nazi prison, Bresson's film is gripping in a quiet, unemotional fashion.

LACMA  
Wednesday, September 22, 9:45 p.m.



*Le Corbeau*

***Le Corbeau* {The Raven} (1943, 92 minutes)**

Produced by Continental Films

Directed by Henri-Georges Clouzot

Screenplay by Henri-Georges Clouzot and Louis Chavance

With Pierre Fresnay, Pierre Larquey, Noël Roquevert

Malevolence, paranoia, and ambiguity are the key elements in this suspense tale of a poison-pen letter incident that disfigures social life in a claustrophobic provincial French village.

*UCLA*

Sunday, November 14,  
9:30 p.m.

***Le Crime de Monsieur Lange* (1935, 90 minutes)**

Produced by Groupe Octobre

Directed by Jean Renoir

Screenplay by Jacques Prévert, based on a story by Jean Renoir and Jean Castanier

With René Lefèvre, Florelle, Henri Guisol

This political allegory is one of the most intimate, humane, and deeply felt pictures of Renoir's oeuvre. It is the story of gentle M. Lange, a printer by day and a writer of serials about the wicked American West by night.

*LACMA*                   *UCLA*

Friday, July 16, 10 p.m.    Sunday, October 17,  
7:30 p.m.

***Les Dames du Bois de Boulogne* {Ladies of the Park}**

(1945, 90 minutes)

Produced by Raoul Ploquin

Directed by Robert Bresson

Screenplay by Robert Bresson and Jean Cocteau, adapted from a chapter of Denis Diderot's *Jacques le Fataliste*

With Maria Casares, Paul Bernard, Elina Labourdette

Taking as its theme a scorned woman's revenge, *Les Dames du Bois de Boulogne* seems strangely contemporary, for it deals with sexual politics in the most chilling manner. Rightly hailed as one of the supreme achievements of French film, it marked the emergence of Bresson as a director of note, and made a star of the enigmatic actress Maria Casares.

*LACMA*

Thursday, August 26,  
8 p.m.

***De Mayerling à Sarajevo* (1940, 90 minutes)**

Produced by Eugène Tucherer

Directed by Max Ophuls

Screenplay by Carl Zuckmayer

With Edwige Feuillère, John Lodge, Gabrielle Dorziat

The last film Ophuls made before leaving for America, *Mayerling* tells of the tragic love affair between the Austrian archduke Franz-Ferdinand and the Czech countess Sophie Chotek.

*LACMA*

Saturday, August 21,  
8 p.m.

*UCLA*

Sunday, November 7,  
7:30 p.m.

***Le Diable au Corps* {Devil in the Flesh} (1947, 95 minutes)**

Produced by Transcontinental Films

Directed by Claude Autant-Lara

Screenplay by Jean Aurenche and Pierre Bost, based on the novel by Raymond Radiguet

With Micheline Presle, Gérard Philipe, Denise Grey

In this melodrama dealing with the French bourgeois family and militarism, the chemistry between Micheline Presle and the young Gérard Philipe is so compelling that this film achieved a tremendous success despite official government objections to its pacifism and antimaterialism.

*UCLA*

Sunday, November 28,  
4:30 p.m.

***Les Diaboliques* (1955, 107 minutes)**

Produced and directed by Henri-Georges Clouzot

Screenplay by Henri-Georges Clouzot, Jérôme

Géronimi, René Masson and Frédéric Grendel, based on Pierre Boileau's and Thomas Narcejac's novel

With Simon Signoret, Vera Clouzot, Paul Meurisse

In this bizarre, harrowing tale that glides between fantasy and reality, a thoroughly reprehensible headmaster of a boy's school mistreats both his wife and his mistress, leading to a strange alliance between the two women.

*UCLA*

Sunday, December 12,  
4:30 p.m.

*Les Disparus de Saint-Agil* {Boy's School} (1938,

99 minutes)

Produced by François Carron

Directed by Christian-Jacque

Screenplay by Jean-Henri Blachon, based on the novel

by Pierre Véry

With Erich Von Stroheim, Armand Bernard, Michel Simon

Set in a boy's school, this film features a commanding performance by Erich Von Stroheim, who is at his imaginative best playing a foreigner trying to teach English to a band of energetic boys.

LACMA

UCLA

Wednesday, July 14,

Sunday, November 7,

8 p.m.

4:30 p.m.

*Douce* (1943, 90 minutes)

Produced by l'Industrie Cinématographique

Directed by Claude Autant-Lara

Screenplay by Jean Aurenche and Pierre Bost, based on the novel by Michel Davet

With Odette Joyeux, Madeline Robinson, Marguerite Moreno, Roger Pigaut

This somber, stylish melodrama of love, family, and betrayal stars Odette Joyeux as an overprotected daughter whose romantic illusions and changeable heart bring her to the edge of tragedy.

UCLA

Saturday, November 6,

9 p.m.



*De Mayerling à Sarajevo*

*The Earrings of Madame de... .*





*Le Femme du Boulanger*

**Drole de Drame** (*Bizarre, Bizarre*) (1937, 90 minutes)

Produced by Cornigh Moliner

Directed by Marcel Carné

Screenplay by Jacques Prevert, based on Storer-Clouston's novel, *His First Offense*

With Michel Simon, Francoise Rosay, Louis Jouvet, Jean-Louis Barrault

Michel Simon plays a timid botanist who writes crime novels in Carné's engaging burlesque of the English Edwardian detective story.

LACMA

Saturday, August 14, 10 p.m.

**The Earrings of Madame de...** (1953, 102 minutes)

Produced by Ralph Baum

Directed by Max Ophuls

Screenplay by Max Ophuls, Marcel Achard, and Annette Wademan, based on Louis de Vilmorin's novel, *Madame de...*

With Danielle Darrieux, Charles Boyer, Vittorio de Sica

*Madame de...* is a bittersweet romance set in nineteenth-century Paris, revolving around a pair of earrings that pass from husband to wife, lover to mistress, and finally back to their original owner.

LACMA

Friday, September 17, 8 p.m.

**Les Enfants du Paradis** (*Children of Paradise*)

(1945, 188 minutes)

Produced by Pathé Films

Directed by Marcel Carné

Screenplay by Jacques Prevert

With Arletty, Jean-Louis Barrault, Pierre Brasseur

Carné's masterpiece traces the lives of actors and actresses who inhabited Paris' famous theater street, Boulevard du Temple, in the 1830s. Graced with a gallery of outstanding performances, it was filmed during the German occupation and is now considered to be a milestone in French cinema.

LACMA

Saturday, August 28, 8 p.m.



*L'Eternal Retour*

**Entrée des Artistes** (*The Curtain Rises*) (1938, 99 minutes)

Produced by Georges Jouanne

Directed by Marc Allégret

Screenplay by André Cayet and Henri Jeanson With Janine Darcet, Odette Joyeux, Louis Jouvet, Claude Dauphin

A portrait of student life at the Paris *conservatoire*, *Entrée des Artistes* takes the viewer literally behind the scenes and tells of the struggles and triumphs of young would-be actors and actresses.

LACMA

Friday, August 20, 8 p.m.

UCLA

Sunday, October 31, 9 p.m.

**Et Dieu Crée la Femme** (*And God Created Woman*)

(1956, 90 minutes, color)

Produced by Raoul Levy

Directed by Roger Vadim

Screenplay by Roger Vadim and Raoul Levy

With Brigitte Bardot, Curt Jurgens, Jean-Louis Trintignant, Christian Marquand

Vadim's first film featured Brigitte Bardot as a young St. Tropez girl who, out of passion, deceives her young husband with his older brother. The film features daring love scenes, but is a surprisingly sympathetic picture of amoral youth.

LACMA

Friday, September 24, 10 p.m.

**L'Eternal Retour** (*The Eternal Return*) (1943, 100 minutes)

Produced by André Paulvé

Directed by Jean Delannoy

Screenplay by Jean Cocteau

With Jean Marais, Madeleine Sologné, Jean Murat

Delannoy and Cocteau collaborated on this rather free adaptation of Tristan and Isolde. The Wagnerian undertones were not lost on the Nazis, who occupied Paris at the time of the film's premiere, but it was

Jean Marais and the unusual treatment of the myth that made the film an enormous success with the French.

UCLA

Sunday, November 14, 4:30 p.m.

**Fanny** (1932, 120 minutes)

Produced by Marcel Pagnol

Directed by Marc Allégret

Screenplay by Marcel Pagnol, based on his own play With Raimu, Orane Demazis, Pierre Fresnay, Alida Rouffe

The continuing saga of Pagnol's seaside people in old Marseilles, *Fanny* deals with the heroine's attempt to make a life for herself after having been deserted by her true love, Marius.

LACMA

Friday, July 30, 10 p.m.

**Farrebique** (1947, 91 minutes)

Written, produced, and directed by Georges Rouquier

In this forerunner of cinema vérité, Rouquier provides a picture of the rural family in the process of encountering the changes of the twentieth century. The film created a new kind of documentary, incorporating elements of Elia Kazan, the French documentaries of the twenties, and postwar attitudes toward social research.

UCLA

Saturday, November 27, 4:30 p.m.

**La Femme du Boulanger** (*The Baker's Wife*) (1939, 120 minutes)

Written, produced, and directed by Marcel Pagnol, based on an incident from a novel by Jean Giono With Raimu, Ginette Leclerc, Charles Moulin

This story of a love triangle is set in Provence: a baker discovers his wife's infidelity and stops baking. Suddenly the small village, in order to restore its supply of bread, decides to take the problem in hand.

UCLA

Saturday, November 6, 4:30 p.m.

***La Fin du Jour*** (*The End of a Day*) (1939,

108 minutes)

Produced by Robert Vernay

Directed by Julien Duvivier

Screenplay by Julien Duvivier and Charles Spaak

With Madeleine Ozeray, Louis Jouvet, Michel Simon

This sensitive and poignant treatment of actors in a home for retired thespians allows its cast ample opportunities for bravura, sentiment, and beautiful ensemble acting.

LACMA

Friday, August 20,  
9:45 p.m.

UCLA

Saturday, October 30,  
9 p.m.

***Goupi, Mains-Rouges*** (*It Happened at the Inn*) (1945,  
104 minutes)

Produced by Jean Mugell

Directed by Jacques Becker

Screenplay by Pierre Véry, based on his own novel  
With Blanchette Brunoy, Fernand Ledoux, Germaine

Kerjean

With its dark mood, *Goupi, Mains-Rouges* has overtones of *film noir* as it spins out its tale about a nasty peasant family who conducts a ruthless search for a treasure hidden on its estate.

LACMA

Wednesday, August 25,  
8 p.m.

UCLA

Saturday, November 13,  
9:30 p.m.

***La Grande Illusion*** (1937, 95 minutes)

Produced by R.A.C.

Directed by Jean Renoir

Screenplay by Jean Renoir and Charles Spaak  
With Jean Gabin, Pierre Fresnay, Erich Von Stroheim,  
Marcel Dalio

Renoir's masterpiece is one of the most important antiwar films ever made, with its powerful attack on the stupidity and spiritual waste of war and its profound comments on the nature of comradeship.

LACMA

Saturday, August 7, 8 p.m.

*La Fin du Jour*





*Gueule d'Amour*

***Harvest*** (1937, 105 minutes)

Written, produced, and directed by Marcel Pagnol, based on Jean Giraud's novel, *Ragan*. With Gabriel Gabrio, Fernandel, Orane Demazis.

This film about an abandoned farm village that comes to life again through the determined efforts of one man and one woman has echoes of King Vidor and even Capra, but Pagnol gives it a tough-mindedness missing from the work of those American filmmakers.

*UCLA*  
Sunday, October 24,  
9 p.m.

***Hiroshima, Mon Amour*** (1959, 88 minutes)  
Produced by Argos Films, Como Films, Daiei Motion Pictures, and Pathé Overseas  
Directed by Alain Resnais  
Screenplay by Marguerite Duras  
With Emmanuelle Riva, Eiji Okada, Bernard Fresson

Love and death and the illogical nature of memory are explored by Alain Resnais against the background of modern Hiroshima, where a French actress and a Japanese architect engage in a brief love affair.

*LACMA*  
Thursday, September 30, 8 p.m.

***Hôtel du Nord*** (1938, 110 minutes, no subtitles)  
Produced by Luca Productions  
Written and directed by Marcel Carné, based on the novel by Eugène Dabit  
With Annabella, Jean-Pierre Aumont, Arletty, Louis Jouvet

Tough guys and soulful courtesans meet at a shady hotel in a déclassé corner of Paris to talk about life in the *milieu-populaire*. Arletty, Jean-Pierre Aumont, and Louis Jouvet head the all-star cast in this loosely woven, anecdotal film.

*UCLA*  
Sunday, October 31,  
4:30 p.m.



*Hôtel du Nord*

***Idiot* {*The Idiot*}** (1946, 115 minutes)

Produced by Sacha Gordiné  
Directed by Georges Lampin  
Screenplay by Charles Spaak, based on the novel by Dostoevski  
With Edwige Feuillère, Gérard Philipe, Marguerite Moreno

As the headstrong idealist of Dostoevski's famous story, Gérard Philipe is near-perfect. A light seems to shimmer from within him as he progresses from grace to self-knowledge in this polished adaptation of a great classic.

*LACMA*  
Saturday, September 4,  
9:30 p.m.  
*UCLA*  
Saturday, November 20,  
4:30 p.m.

***Le Grand Jeu*** (1933, 120 minutes)

Produced by Films de France  
Directed by Jacques Feyder  
Screenplay by Jacques Feyder and Charles Spaak  
With Marie Bell, Pierre Richard-Willm, Georges Pitoëff, Camille Bert

A lonely young Frenchman, ruined by his love for a Paris playgirl, joins the Foreign Legion and finds in a Moroccan whore a substitute for the worthless woman who has deserted him.

*LACMA*  
Thursday, July 15,  
9:45 p.m.  
*UCLA*  
Sunday, October 3,  
4:30 p.m.

***Gribouille*** (*Hauts de Paris*) (1937, 95 minutes)  
Produced by André Daven and Roger Le Bon  
Directed by Marc Allegret  
Screenplay by Marcel Achard  
With Michele Morgan, Raimu, Jacqueline Pacaud

Chiefly notable as the film that launched Michele Morgan's career, *Gribouille* takes a poke at the small-mindedness of the petite bourgeoisie.

*LACMA*  
Wednesday, August 11,  
10:15 p.m.  
*UCLA*  
Saturday, October 23,  
9 p.m.

***Gueule d'Amour*** (*Lover Boy*) (1937, 90 minutes)  
Produced by Raoul Ploquin  
Directed by Jean Gremillon  
Screenplay by Charles Spaak, based on the novel by André Bouler  
With Jean Gabin, Mireille Balin, René Lefèvre

With a strange mixture of glamour and anguish, *Gueule d'Amour* traces the story of a Don Juan who meets his match and falls from complete control to masochistic obsession.

*LACMA*  
Friday, August 13,  
9:30 p.m.  
*UCLA*  
Saturday, October 23,  
7:30 p.m.



*Jeux Interdits*

**Jenny** (1936, 105 minutes)

Produced by Raymond Blondy

Directed by Marcel Carné

Screenplay by Pierre Rocher, Jacques Prévert, and Jacques Constant

With François Rosay, Charles Vanel, Jean-Louis Barrault

Carné's affinity for the melancholy of Paris' lower depths is very much in evidence in this film about an earthy woman who runs the most notorious *maison* in Paris.

LACMA

UCLA

Saturday, August 5, 10 p.m.

Sunday, October 24, 4:30 p.m.

*Jeux Interdits* (*Forbidden Games*) (1952, 90 minutes)

Produced by Robert Dorfman

Directed by René Clément

Screenplay by René Clément, Pierre Bost, Jean

Aurencie, and François Boyer, based on the novel by François Boyer

With Brigitte Fossey, George Poujouly, Lucien Hubert

A major work showing the effects of war and violence on the minds of children, *Jeux Interdits* is probably René Clément's finest film, and features remarkable performances by Brigitte Fossey and Georges Poujouly as the troubled children.

LACMA

Thursday, September 16, 8 p.m.

*Les Jeux Sont Faits* (*The Chips Are Down*) (1947, 105 minutes)

Produced by Louis Wipf

Directed by Jean Delannoy

Screenplay by Jean-Paul Sartre

With Micheline Presle, Marcel Pagliero, Marguerite Moreno

A film that is both a love story and an examination of Jean-Paul Sartre's existential philosophy, *Les Jeux Sont Faits* is a time capsule that preserves on film contemporary attitudes toward the German occupation.

LACMA

Thursday, September 2, 8 p.m.



*Le Journal d'un Curé de Campagne*

*Jour de Fête* (*The Big Day*) (1949, 75 minutes)

Produced by Fred Orain

Directed by Jacques Tati

Screenplay by Jacques Tati, Henri Marquet, and René Wheeler

With Jacques Tati, Guy Decombe, Paul Frankeur

Tati's first feature is about a village postman who decides he can deliver his mail just as fast as the streamlined New York Postal Service. The film is full of simple humor and brilliant mime, and contains some of the finest slapstick since the heyday of Keaton and Chaplin.

LACMA

Wednesday, September 8, 9:30 p.m.

*Le Jour se Lève* (*Daybreak*) (1939, 85 minutes)

Produced by Vog/Sigma

Directed by Marcel Carné

Screenplay by Jacques Prevert and Jacques Viot

With Jean Gabin, Arletty, Jacqueline Laurent

Released just before the war, this film is one of the high points of poetic realism in the cinema. Gabin's performance as an ordinary man thrown into the role of murderer has become something of a benchmark of populist existentialism.

LACMA

Wednesday, August 18, 9:30 p.m.

UCLA

Saturday, November 6, 7:30 p.m.

*Le Journal d'un Curé de Campagne* (*The Diary of a Country Priest*) (1951, 95 minutes)

Produced by Leon Carre

Directed by Robert Bresson

Screenplay by Robert Bresson, based on the novel by Georges Bernanos

With Claude Laydu, Armand Guibert, Marie-Monique Arkell

Bresson's somber study of a mortally ill young priest working in his first parish concedes nothing to popular taste as it attempts to frame on film the priest's solitude and inner struggle to hold onto his faith.

LACMA

Wednesday, September 15, 9:45 p.m.

*Juliette ou la Clef des Songes* (1951, 95 minutes)

Produced by Sacha Gordine

Directed by Marcel Carné

Screenplay by Marcel Carné, Jacques Viot, and Georges Neveux, based on the play by Georges

Neveux

With Gérard Philipe, Suzanne Cloutier, Gabrielle Fontan

Marcel Carné had obtained the services of Jean Cocteau to write the original script for *Juliette* during the early years of the occupation. Because this version was considered risky and subject to censorship, Carné had to wait until 1951 to go ahead with production. The new screenplay by Carné and his associates retains an ambiguous quality, and the film is graced with a stirring performance by Gérard Philipe.

LACMA

UCLA

Wednesday, September 15, Sunday, December 5, 8 p.m.

7:30 p.m.

*Justin de Marseille* (1935, 95 minutes)

Produced by Pathé-Natan

Directed by Maurice Tourneur

Screenplay by Carlo Rim

With Ghislaine Bru, Line Noro, Pierre Larquey

A film *policière* related to American crime films, *Justin de Marseille* is a visually stunning recreation of the crime-ridden streets of Marseille, which are treated poetically rather than realistically, in spite of the drugs, bordellos, and unsavory characters that populate them.

LACMA

Friday, August 6, 10 p.m.

UCLA

Saturday, October 16, 4:30 p.m.

*La Kermesse Héroïque* (*Carnival in Flanders*) (1935, 90 minutes)

Produced by Films Sonores Tobis Espinay

Directed by Jacques Feyder

Screenplay by Bernard Zimmer, based on a story by Charles Spaak

With Françoise Rosay, Louis Jouvet, Jean Murat

A delightfully satirical farce directed by Jacques Feyder, this film is set in the Belgian village of Boom in 1616, and tells of what happens when invading Spaniards are confronted by the heroic housewives of Boom. The cagey women give the enemy more—and less—than they bargained for.

LACMA  
Thursday, July 15,  
8 p.m.

UCLA  
Saturday, October 16,  
7:30 p.m.

***Lola*** (1960, 91 minutes)

Produced by Carlo Ponti and Georges Beauregard  
Written and directed by Jacques Demy  
With Anouk Aimée, Marc Michel, Jacques Harden

*Lola* is a bittersweet film revolving around the life of a young cabaret dancer as she waits for the return of her lover, who, seven years earlier, left her with a child. This was Jacques Demy's first feature, and was primarily shot in his home town of Nantes.

LACMA  
Friday, October 1, 9:30 p.m.

***Lola Montes*** (1955, 110 minutes, color)

Produced by Gamma Films-Florida (Paris) and Oska Films (Munich)

Directed by Max Ophuls

Screenplay by Max Ophuls, Annette Wadement, and Franz Geiger, based on Cecil St. Laurent's *La Vie Extraordinaire de Lola Montes*

With Martin Carol, Peter Ustinov, Anton Walbrook

This was Ophul's last film, a feverish, highly romanticized biography of the famous courtesan. Into this work the director poured the whole force of his exile's longing for the imagined glamour and security of nineteenth-century European society.

LACMA  
Friday, September 24,  
8 p.m.

UCLA  
Sunday, December 12,  
9:30 p.m.



*La Kermesse He布ique*

*Lumière d'Été*



*Lumière d'Été* (1943, 108 minutes, no subtitles, but running narration will be provided)

Produced by André Paulve

Directed by Jean Gremillon

Screenplay by Jacques Prevert and Pierre Laroche

With Madeleine Renaud, Paul Bernard, Pierre Brasseur

A love story with forces of good and evil opposing each other, *Lumière d'Été* tells of a grand passion between two beautiful young people, which is nearly thwarted by the lust of a decadent aristocrat.

LACMA

Wednesday, August 25, 10 p.m.

UCLA

Saturday, November 13, 7:30 p.m.

*Manèges* (*The Cheat*) (1950, 85 minutes)

Produced by Ludmilla Goulian

Directed by Yves Allégret

Screenplay by Jacques Sigurd

With Simone Signoret, Bernard Blier, Jane Marken

Yves Allégret's *Manèges* is an unrelenting dissection of class barriers, starring Simone Signoret as the sluttish Dora, whose ambitions are woefully at odds with her vulgar behavior.

LACMA

Friday, September 10, 8 p.m.

UCLA

Saturday, December 4, 7:30 p.m.

*Marius* (1931, 125 minutes)

Produced by Marcel Pagnol

Directed by Alexander Korda

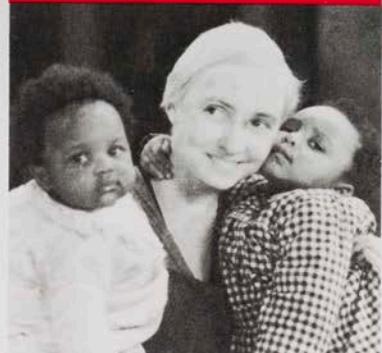
Screenplay by Marcel Pagnol, based on his own play

With Raimu, Orane Demazis, Pierre Fresnay, Alida Rouffe

This is the first part of Marcel Pagnol's exquisite trilogy about the people who live on the water front in the old port of Marseille. The film tells of the love affair between handsome Marius, who longs for the sea, and a pretty fish merchant, Fanny.

LACMA

Friday, July 30, 8 p.m.



*La Maternelle*

*La Maternelle* (1933, 85 minutes)

Produced by John S. Tapernoux

Written and directed by Jean Benoit-Levy and Marie Epstein, based on the novel by Leon Frapié

With Madeleine Renaud, Alice Tissot, Paulette Elambert

Combining influences of Vigo, Jean Epstein, and Russian montage, this film reveals a typically French fascination for the semiophans of the urban proletariat; it prefigures the work of Truffaut and the filmed essays of Godard.

UCLA

Sunday, October 3, 7:30 p.m.

*Le Million* (1934, 80 minutes)

Produced by Films Sonores Tobis

Written and directed by René Clair, based on the musical comedy by Georges Berr and Guillemaud

With Annabella, René Lefèvre, Paul Ollivier

One of René Clair's greatest achievements, *Le Million* is a romantic comedy about a pair of young lovers who lose a lottery ticket worth a million francs and then chase it frantically across Paris.

LACMA

Wednesday, July 28, 9 p.m.

*Les Misérables* (1934, 170 minutes)

Produced by Pathé-Natan

Directed by Raymond Bernard

Screenplay by Raymond Bernard and André Lang,

based on the novel by Victor Hugo

With Harry Baur, Charles Vanel, Josseline Gaël

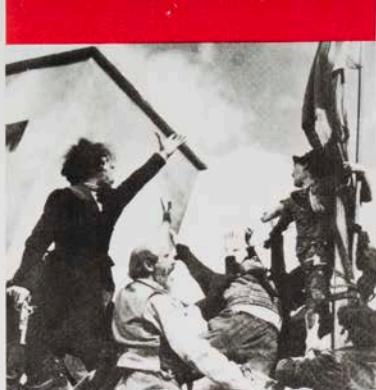
Harry Baur's portrayal of Jean Valjean is one of the landmark performances in French cinematic history in this superb adaptation of the classic novel by Victor Hugo. Stylistically daring, director Raymond Bernard achieves the feat of turning a psychological study of escape and revenge into an expressionistic tour de force.

LACMA

Wednesday, July 21, 8 p.m.

UCLA

Sunday, October 10, 7:30 p.m.



*Les Misérables*

**Mon Oncle (My Uncle)** (1958, 114 minutes; color)  
Produced by Specia Films/Gray Film/Alter Film (Paris) and Film del Centauro (Rome)

Directed by Jacques Tati  
Screenplay by Jacques Tati, Jacques Lagrange, and Jean L'Hôte  
With Jacques Tati, Jean-Pierre Zola, Alain Beccourt

Tati attempts to involve his hero, Monsieur Hulot, in the perils of modern life by letting him loose in an ultramodern house, as well as in a factory that produces plastic hose.

LACMA  
Saturday, September 18, 9:30 p.m.

**Le Mystère de la Chambre jaune (The Mystery of the Yellow Room)** (1934, 108 minutes)

Produced by Société des Films Osso  
Directed by Marcel L'Herbier  
Screenplay adapted by Marcel L'Herbier, based on the novel by Gaston Leroux  
With Huguette ex-Dullos, Roland Toutain, Kissa Kouprine

The first of a pair of mysteries adapted from the popular French novels of Gaston Leroux, best known for his *Phantom of the Opera*. Made in the "old dark house" style of mystery, the film is stylish, charming, and suspenseful.

LACMA  
Saturday, July 24, 8 p.m.  
UCLA  
Saturday, September 25, 9:30 p.m.

**Nous les Gosses (Portrait of Innocence)** (1941, 95 minutes)

Produced by Jean Faurez  
Directed by Louis Daquin  
Screenplay by Gaston Modot, Maurice Hiler, and Marcel Aymé  
With Louise Carletti, Jean Pérez, Gilbert Gil

This tale of a band of school boys who join forces to raise enough money to replace a broken window harks back to the anarchic style of Jean Vigo in *Zéro de Conduite*. Like many films made during the occupa-



*La Nuit Fantastique*

**tion, *Nous les Gosses* conceals its meaning within a code that only the alert could decipher at the time of its release.**

LACMA  
Thursday, August 19, 10 p.m.  
UCLA  
Saturday, November 14, 4:30 p.m.

**La Nuit Fantastique** (1942, 103 minutes)

Produced by Hubert Vincent-Brechignac  
Directed by Marcel L'Herbier  
Screenplay by Louis Chavance, Maurice Henry, and Marcel L'Herbier  
With Micheline Presle, Fernand Gravey, Zita Fiore

A stylized surrealist screwball comedy, this dreamlike film by Marcel L'Herbier is about a young man's somnambulistic pursuit of a phantom beauty who haunts his dreams.

LACMA  
Friday, August 27, 8 p.m.  
UCLA  
Friday, September 24, 7:30 p.m.

**Orphée (Orpheus)** (1950, 94 minutes)

Produced by André Pauvre  
Written and directed by Jean Cocteau  
With Jean Marais, François Perier, Maria Casares

Cocteau's modern interpretation of the legend of Orpheus and Eurydice is a living testament to his own statement about the film: "When I make a film, it is a slumber, and I dream." Indeed, the unforgettable images of Orpheus roaming through an almost new-wave hell are akin to vagrant phantasms of sleep.

LACMA  
Thursday, September 9, 8 p.m.

**Panique** (1946, 82 minutes)

Produced by Filmsonar  
Directed by Julien Duvivier  
Screenplay by Julien Duvivier and Charles Spaak, based on the novel by Georges Simenon  
With Viviane Romance, Michel Simon, Paul Bernard

Balanced between psychological introspection and fast-paced action, this late Duvivier film was also one of Michel Simon's last great roles. This tale of murder, mistaken identity, and lynching is based on a story by Simenon. When it was released it was favorably compared to the prewar French cinema.

UCLA  
Saturday, November 27, 9:30 p.m.

*Orphée*





**Paradis Perdu** (*Four Flights to Love*) (1940, 95 minutes)

Produced by F. Brun  
Directed by Abel Gance  
Screenplay by Abel Gance and Joseph Than  
With Micheline Presle, Elvire Popesco, Monique Rolland

A romantic melodrama in the grand tradition, this film is the story of four loves in the life of a man who was faithful to one—in his own fashion. Set in World War I, *Paradis Perdu* represents one of Gance's few attempts at popular, commercial filmmaking.

LACMA                   UCLA  
Saturday, August 21,     Sunday, October 31,  
9:30 p.m.               7:30 p.m.

**Les Parents Terribles** (*The Storm Within*) (1948, 105 minutes)

Produced by Francis Cosne  
Written and directed by Jean Cocteau  
With Yvonne de Bray, Jean Marais, Gabrielle Dorziat

The hothouse atmosphere of this strange, claustrophobic film makes it an arresting tour de force, with

**Pattes Blanches** (1949, 92 minutes)

Produced by Leon Carré  
Directed by Jean Grémillon  
Screenplay by Jean Anouilh and Jean Bernard-Luc  
With Suzy Delair, Arlette Thomas, Fernand Ledoux

A perverse, intense melodrama, Fernand Ledoux plays a pathetic, middle-aged lecher, oblivious to the infidelities of his lover—lusciously portrayed by Suzy Delair. With a complex script by Jean Anouilh and Jean Bernard—Luc, *Pattes Blanches* deitily pairs the problems of sexual jealousy and class antagonism.

LACMA                   UCLA  
Saturday, September 4,     Sunday, November 21,  
8 p.m.                   7:30 p.m.

**Pension Mimosas** (1935, 109 minutes)

Produced by Charles-Francis Tavano  
Directed by Jacques Feyder  
Screenplay by Jacques Feyder and Charles Spaak  
With Francoise Rosay, Paul Bernard, Andre Alerme, Arletty

Set in Nice against the background of casino gambling, *Pension Mimosas* exerts a subtle psychological tension, thanks in large part to Francoise Rosay, who plays a woman whose mission seems to be that of continually bailing out the shiftless men in her life.

LACMA                   UCLA  
Friday, July 25,           Saturday, October 9,  
9:30 p.m.               4:30 p.m.

*Poil de Carotte*

excellent ensemble stage performances by four actors who created their memorable roles on stage.

LACMA                   UCLA  
Thursday, September 9,     Saturday, November 27,  
9:30 p.m.               7:30 p.m.

**Le Parfum de la Dame en Noir** (*The Scent of the Woman in Black*) (1933, 109 minutes)

Produced by Maurice Orienter and Société des Films Osso  
Directed by Marcel L'Herbier  
Screenplay by Marcel L'Herbier, based on the novel by Gaston Leroux  
With Huquette ex-Duflos, Roland Toutain, Vera Engels

An exact sequel to *Le Mystère de la Chambre jaune*, this film picks up where the first one leaves off, involving the same characters in a unique extension of its predecessor.

LACMA                   UCLA  
Saturday, July 24,       Sunday, September 26,  
10 p.m.               4:30 p.m.

**Pepe le Moko** (1937, 86 minutes)

Produced by Paris-Film  
Directed by Julien Duvivier  
Screenplay by Julien Duvivier and Henri Jeanson, based on the novel by Roger Ashelbe  
With Jean Gabin, Mireille Balin, Marcel Dalio

Jean Gabin is Pepe, a Parisian gangster who has fled to Algiers and lives in the hivelike Casbah in complete



*Les Perles de la Couronne*

control of the underworld, yet always longing for Paris and romance.

LACMA                   UCLA  
Friday, August 13,     Saturday, October 30,  
8 p.m.                   7:30 p.m.

*Le Pere Tranquille* (*Mr. Orchid*) (1946, 95 minutes)  
Produced by Jean Jeannin  
Directed by René Clément  
Screenplay by Noël-Noël  
With Nadine Alari, Claire Olivier, Jeanne Herviale,  
Noël-Noël

Written as a star vehicle for comedian Noël-Noël, *Le Pere Tranquille* focuses on the family of a Monsieur Martin, whose image as a man who likes his pleasures protects his role as head of the local resistance movement in a small French town.

LACMA                   UCLA  
Thursday, September 2,     Saturday, November 20,  
9:45 p.m.               9 p.m.

*Les Perles de la Couronne* (*The Pearl of the Crown*)  
(1937, 120 minutes)  
Produced by Serge Sandberg and Françoise Carron

*Les Parents Terribles*



Written and directed by Sacha Guitry  
With Jacqueline Delubac, Sacha Guitry, Yvette Piemne

Sacha Guitry's mixture of historical tableaux and fictitious tales is completely cinematic in this lavish French salute to the coronation of George VI. The "pearls" of this film's title are baubles that grace the British royal crown, and Guitry's film tells their story.

LACMA                   UCLA  
Saturday, August 14,     Saturday, October 23,  
8 p.m.                   4:30 p.m.

*Pickpocket* (1959, 75 minutes)  
Produced by Agnes Delahaye  
Written and directed by Robert Bresson  
With Martin Lasalle, Pierre Leymarie, Jean Pelegri,  
Marika Green

Bresson, in *Pickpocket*, studies the inner thoughts and motives of a young thief who becomes a pickpocket not for financial gain, but for the excitement of the experience and for his own liberation from a society that he despises.

LACMA  
Wednesday, September 29, 8 p.m.

*Poil de Carotte* (*The Red Hand*) (1932, 92 minutes)  
Produced by Pathé-Nathan  
Directed by Julien Duvivier  
Screenplay by Julien Duvivier, based on Jules Renard's stories, "Poil de Carotte" and "La Bigote"  
With Robert Lynen, Harry Baur, Catherine Fonteney

This story by Jules Renard serves Duvivier once again in this sound remake of his enormously popular silent film. This tale of an orphan's unhappy childhood and subsequent transcendence is delicately rendered in the style that came to be known as poetic realism.

UCLA  
Saturday, October 2, 9:30 p.m.

*Prix de Beauté* (*Miss Europe/Beauty Prize*) (1930, 109 minutes)  
Produced by Solar

Directed by Augusto Genina  
Screenplay by René Clair, Augusto Genina, Bernard Zimmer, Alessandro de Stefani  
With Louise Brooks, Jean Bradin, Raymonde Sonny

A hybrid of a film that combines the affectionate whimsy of René Clair, the documentary cinema-vérité style of Italian director Augusto Genina, and the art-deco magnetism of Louise Brooks.

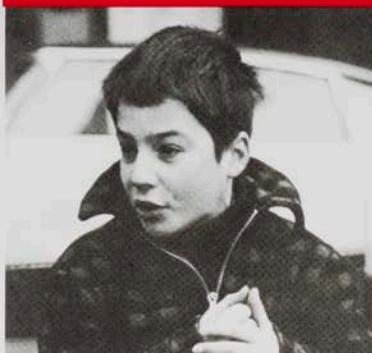
LACMA                   UCLA  
Saturday, July 17,     Saturday, September 25,  
8 p.m.                   4:30 p.m.

*Quatorze Juillet* (1933, 97 minutes)  
Produced by Société des Films Sonores Tobis  
Written and directed by René Clair  
With Annabella, Pola Illéry, Jane Pierson, Georges Rigaud

René Clair's beloved Paris is very much in evidence in this simple story of working-class romance. It is set in a neighborhood peopled with taxi drivers, flower-sellers, gossipy neighbors, and bands of petty thieves.

LACMA                   UCLA  
Saturday, July 10,     Saturday, October 2,  
8 p.m.                   7:30 p.m.





*Les Quatre Cents Coups*

***Salonique Nid d'Espions* (Mademoiselle Doctor) (1936, 116 minutes)**

Produced by Films Trocadero and Romain Pines  
Directed by Georg-Wilhem Pabst  
Screenplay by Irma von Cube, Leo Birinski, Herman J. Mankiewicz  
With Dita Parlo, Louis Jouvet, Pierre Fresnay, Viviane Romance

This film was made during Pabst's brief period of directing in France. In this exotic subtropical spy melodrama, he gathered together more great stars of French cinema than can be found in any other film of this period.

LACMA                   UCLA  
Thursday, August 5,     Sunday, October 17,  
8 p.m.                   4:30 p.m.

***Le Sang d'un Poète* (Blood of a Poet) (1930, 51 minutes)**

Produced by Vicomte de Noailles  
Written and directed by Jean Cocteau  
With Enrique Rivero and Elizabeth Lee Miller

This surrealistic exercise by the often outrageous Jean Cocteau defies description or classification, but rather presents a series of unforgettable images designed to mesmerize audiences.

LACMA  
Thursday, July 22, 8 p.m.

***Une Si Jolie Petite Plage* (Riptide) (1949, 97 minutes)**

Produced by Emile Darbon and Dutch European  
Directed by Yves Allegret  
Screenplay by Jacques Sigurd  
With Madeleine Robinson, Gerard Philipe, Jane Markey

Set in a bleak coastal village near the Belgian border where the rain never stops, this film brings into sharp relief the pettiness of people who feel that their en-

vironment is sterile and that they have neither past nor future.

LACMA                   UCLA  
Saturday, September 11,     Saturday, December 4,  
9:30 p.m.                   4:30 p.m.

***Sous les Toits de Paris* (Under the Roofs of Paris) (1930, 80 minutes)**

Produced by Films Sonores Tobis  
Written and directed by René Clair  
With Albert Prejean, Paola Illery, Gaston Modot

Paris is the main character in this charming film about a group of poor citizens who cope with their meager life by means of song and romance. Clair's use of natural sound brings added pleasure to a film already filled with a variety of delights.

LACMA  
Thursday, July 29, 8 p.m.

***La Testament d'Orphée* (1959, 80 minutes)**

Produced by Jean Thuriel  
Written and directed by Jean Cocteau  
With Jean Cocteau, Edouard Dermit, Maria Casares, Jean Marais, Jean-Pierre Leaud

Jean Cocteau has made a film all about Jean Cocteau as he charts the poet's spiritual and aesthetic search for meaning in his life. Characters from previous Cocteau films constantly pop up during the quest, giving the film a fascinating *déjà-vu* quality.

LACMA  
Thursday, September 30, 9:30 p.m.



*Une Si Jolie Petite Plage*



*Le Trou*

***Thérèse Raquin*** (1953, 106 minutes)

Produced by Paris Film/Lux

Directed by Marcel Carné

Screenplay by Marcel Carné and Charles Spaak, based on the novel by Emile Zola

With Simone Signoret, Raf Vallone, Roland Lesaffre

Zola's story of passion and murder among the provincial bourgeoisie of nineteenth-century Lyons has been updated by Carné. The story is now set in modern-day Lyons, where fate and destiny play a larger part in shaping the heroine's life than do intentional, deliberative actions.

LACMA

Thursday, September 16, 9:30 p.m.

***Trois Valsees*** (*Three Waltzes*) (1940, 104 minutes)

Produced by Pierre Dani

Directed by Ludwig Berger

Screenplay by Léopold Marchand and Albert Willemetz  
With Yvonne Printemps, Pierre Fresnay, France Elys

A charming operetta bringing to mind the films of Ernst Lubitsch and Max Ophüls, *Trois Valsees* is opulent and rich—it literally waltzes from beginning to end.

LACMA

Thursday, August 12, Saturday, October 30, 4:30 p.m.

***Le Trou*** (*The Night Watch/The Hole*) (1960, 126 minutes)

Produced by Play Art/Filmsonor (Paris)/Titaneus (Rome)

Directed by Jacques Becker

Screenplay by Jacques Becker, José Giovanni, Jean Aural, based on the novel by José Giovanni

With Raymond Meunier, Philippe Bancil, Jean Keruadec

The world portrayed in *Le Trou* is that of men in prison. In this enclosed environment, loyalties are forged and enemies are made. When five prisoners plan an escape, the toil and step-by-step execution of

the undertaking give each of them a sense of common purpose, which sees them through the difficulties of carrying out a nearly impossible feat.

LACMA

Wednesday, September 29, 9:30 p.m.

UCLA

Sunday, December 12, 7:30 p.m.

***Les Vacances de Monsieur Hulot*** (*Mr. Hulot's Holiday*) (1951, 91 minutes)

Produced by Fred Orain

Directed by Jacques Tati

Screenplay by Jacques Tati, Henri Marquet, P. Aubert, and Jacques Lagrange  
With Jacques Tati, Nathalie Pascaud, Louis Perrault

Jacques Tati's comic character Monsieur Hulot takes up the mantle of Chaplin and Keaton as he goes through his hilarious paces at a summer holiday resort.

LACMA

Saturday, September 18, 8 p.m.

***Une Vie*** (*End of Desire/One Life*) (1958, 88 minutes, color)

Produced by Annie Dorfman

Directed by Alexandre Astruc

Screenplay by Alexandre Astruc and Roland Laudenbach, based on the novel by Guy de Maupassant  
With Maria Schell, Christian Marquand, Ivan Desny

Astruc took de Maupassant's study of a loveless, disintegrating provincial marriage and put his own stamp on it. The result is a beautiful, subtle film that examines the interior lives of both partners and hinges on the difficulties that any two people encounter in living together.

LACMA

Saturday, September 25, 10 p.m.

UCLA

Sunday, December 5, 9 p.m.

***La Vie est à Nous*** (*People of France*) (1936, 62 minutes)

Produced by Parti Communiste Français

Written and directed by Jean Renoir, André Zwoboda, Jacques Becker, Jean-Paul Le Chanois, Henri-Cartier Bresson, P. Vaillant-Couturier, Jacques-Bernard Brunius, Pierre Unik  
With Nadia Sibirskata, Jean Renoir, Julien Bertheau

Produced by and for the French Communist Party, *La Vie est à Nous* is comprised of vignettes showing the decay of French society in 1936 and suggesting the possibility, via the Popular Front, of renewed political and human vitality. Although made for workers, Renoir's film embraces all strata of society.

LACMA

Saturday, July 31, 10 p.m.

UCLA

Sunday, October 17, 9 p.m.

***Les Visiteurs du Soir*** (*The Night Visitors*) (1942, 118 minutes)

Produced by André Pauvre

Directed by Marcel Carné

Screenplay by Jacques Prévert and Pierre Laroche  
With Alain Cuny, Arletty, Jules Berry

This film is a richly designed version of a fifteenth-century legend concerning two emissaries of the Devil who are enmeshed in earthly love affairs. Using this metaphor, Marcel Carné parallels the predicament of France during the time of the German occupation.

LACMA

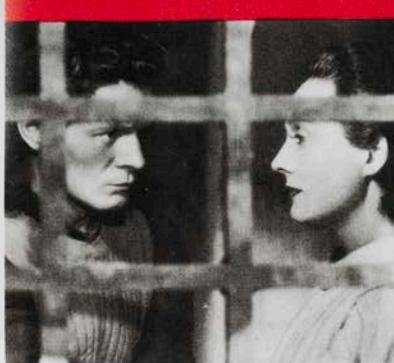
Friday, August 27, 10 p.m.

***Voyage Surprise*** (1946, 108 minutes)

Produced by Générale du Cinema Français

Directed by Pierre Prevert

Screenplay by Claude Accousi, Pierre Prevert, and Jacques Prévert  
With Jacques Henri Duval, Maurice Baquet, Etienne Decroux



*Les Visiteurs du Soir*

A madcap adventure through the French countryside, based loosely on an operatic farce, *Voyage Surprise*, details the efforts of a failing coach-tour company to compete with a modern rival. It is eccentric, poetic, and thoroughly refreshing.

*UCLA*  
Sunday, November 28,  
7:30 p.m.

***Zéro de Conduite* {Zero for Conduct} (1933,**

44 minutes)

Produced by Arquis Films  
Written and directed by Jean Vigo  
With Jean Daste, Robert Le Flon, Delphin

This short, hallucinatory fantasy about a rebellion in a boy's school comes very close to surrealism in its antiauthoritarian spirit. It provided inspiration for the *Nouvelle Vague* and was eventually to give birth to Lindsay Anderson's *If...*

*LACMA*                   *UCLA*  
Wednesday, July 28,     Sunday, October 10,  
8 p.m.                    6 p.m.

***Zouzou* (1934, 85 minutes)**

Produced by Ary Nissotti  
Directed by Marc Allégret  
Screenplay by Pepiro Abatino, Carlo Rim, and  
Albert Willemetz  
With Josephine Baker, Jean Gabin, Yvette Lebon

*Zouzou* is a showcase for the talents of Josephine Baker, a dynamic and legendary performer, whose musical numbers in the film are all showstoppers. Of additional interest is the casting of Jean Gabin in an uncharacteristic role as a song and dance man.

*LACMA*                   *UCLA*  
Saturday, July 17,       Sunday, October 3,  
10 p.m.                   9 p.m.

*Trois Visages*



### *Parking*

Two-dollar parking is available in Parking Lot Three, adjacent to Melnitz Hall near the intersection of Sunset Boulevard and Hilgard Avenue. Off-campus street parking is available free of charge after 8 p.m. Parking is free on Sundays in any lot.



### *Ticket Information*

#### *Los Angeles County Museum of Art*

This part of the series will begin on Saturday, July 10, and will be presented on Wednesday, Thursday, Friday, and Saturday evenings at 8 p.m. in the Leo S. Bing Theater through October 2. Tickets for each performance are \$2 for members of the Museum, the American Film Institute, and for students and senior citizens with I.D.; \$4 for the general public. They may be purchased in advance at the Museum, by mail, or one hour prior to showtime at the Bing Theater Ticket Desk. For mail orders, please make check payable to the Los Angeles County Museum of Art and send with a stamped, self-addressed envelope to:

#### *Ticket Sales*

Los Angeles County Museum of Art

5905 Wilshire Boulevard

Los Angeles, CA 90036

Late mail orders will be held for pickup at the door. For information, please call 857-6201, Tuesday through Friday, 10 a.m. to 4:30 p.m., and Saturday, noon to 4:30 p.m.

#### *UCLA*

This part of the series will begin on Friday, September 24, and will be presented on Saturdays and Sundays through December 12 at Melnitz Hall on the UCLA campus. Tickets are \$2.50 for students with I.D., Friends of the UCLA Film Archives, and Los Angeles County Museum of Art members; \$3.50 for the general public. Tickets are available through the Macgowan Hall Box Office (825-2581) and the Central Ticket Office (825-9261) or at the door.